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SAMUEL TAYLOR COLERIDGE.

Letters, Conversations, and Recollections of S. T. Coleridge. 2 Vols. 8vo. 1836. Pp. 244 and 240. 18s.

THE person to whom we are indebted for these extraordinary volumes has told us everything about himself, except his name—down even to the state of his pecuniary affairs, his quarrels with his relations, and his courtship of his wife. Upon the latter heads, indeed, we are to be favoured with a still more ample exposition sometime hence. This is what he calls "simplicity of thought and action," and the absence of "concealment or suppression." It is much the same exemplification of these virtues as would be given by walking about the streets naked. Whether the book will answer the compiler's purpose, and put some money in his pocket, we do not know; we fear the busy public will care but little about the very small matters to which he would lure its attention; nor do we imagine that even the slight veil of affected mystery, which he has so ingeniously thrown over some parts of the detail of his personal and household concerns, will prove so exciting as he intends and expects. We are sure, at any rate, that by every mind of any delicacy the exposure the man makes of himself will be viewed with ineffable disgust and loathing. He is evidently, however, in every way so poor a creature that he will soon find a refuge from any strong feeling on the part of the public in his natural and proper condition of "mere oblivion."

The book, however, is something more and worse than we have yet described it to be. Under the pretence of expressing his reverence and affection for the distinguished and excellent person whose name he has placed on his title page, this low violator of all the decencies of civilized life has not only thought himself entitled to launch out into the coarsest and most unreasoning invectives against many individuals with whom Mr Coleridge came little, if at all, into contact, but, with a still more malignant spirit, to assault and calumniate many of that gentleman's most intimate friends and nearest connexions—availing himself without scruple for that purpose of private letters, confidential conversations, and all the most sacred opportunities of social intercourse. Mr Wordsworth, Mr Southey, Mr Coleridge's nephews, the husband of his daughter, his son, his wife, are each and all either denounced, sneered at, or brought forward in some other way which must give them pain, by this intimate friend, as well as professing admirer, of the illustrious deceased, and self-constituted guardian of his fame. Why, we ask, did he not, in his rampant zeal for what he deems honesty and frankness, go a step farther, and publish the letters and other materials he had got hold of while Coleridge was still alive? His collections, as printed, stop (for some unexplained reason) at the year 1825; why did he not make a book of them nine or ten years ago? The mere frankness of the proceeding would have been as great then as now; nor would its indecency have been much greater.

For ourselves, we have no hesitation in saying, that in all of this book which rests upon nothing better than the authority of the compiler, we put no confidence whatever. We have

no wish to impute actual invention to the retailer of the conversations and recollections here presented; but they carry their own evidence that they are reported by a very incompetent hand—by a person incapacitated for even in any tolerable degree understanding or appreciating Coleridge, by deficiency both of acquirement and of judgment. He appears indeed to have insinuated himself into the good graces of the open-hearted old man, and even to have become the object of his almost doting fondness—by what fawning observance of Coleridge himself, or of others, it matters not to inquire; but it is very observable that, with all the passionate affection which Coleridge's letters to him, here printed, breathe, and the admiration which they of course testify for his moral qualities, of any expressions complimentary to his intellectual powers they are, as far as we recollect, wholly guiltless. Besides all this, the man is quite tipsy with the fumes of certain political fantasies he has got into his head of the wildest and silliest nature; and one great aim of the publication is, without so much being directly asserted, to leave the reader in the belief, that these vulgar and shallow extravagancies had also the sanction of Coleridge's richly furnished and imperial intellect. There is probably no more in this than mere conceit and stupidity; but undesigned as it may be, and as we believe it is, the misrepresentation is as gross a one as was ever perpetrated. Various passages in the book, we may add, show the writer to be very imperfectly acquainted even with the printed works of the person so much of whose intimacy he boasts of having enjoyed, and upon whose intellectual character and opinions he imagines himself so well qualified to throw a new light.

This writer throughout his two volumes puts the public altogether aside, as a rabble too contemptible for his notice—and, incredible as it may be thought, actually addresses himself exclusively, from the beginning to the end of his performance, to his own little boy and girl! We shall take the liberty of treating him somewhat in the same way; and passing over what he has put into the book of his own as so much mere rubbish, shall subjoin one or two extracts from the only really valuable portion of its contents—what it presents us with of 'the actual' compositions of Coleridge himself. The greater number of the letters, indeed, are of comparatively little interest to the world at large—and to print them is quite a piece of impertinence, as well as an act arguing in other respects a most astounding insensibility to all sense of delicacy and the commonest propriety. But two or three of them are undoubtedly of the very highest interest—eminently beautiful and characteristic as compositions, and most precious from the intellectual wealth wherewith they are fraught, as well as throwing much illustration upon the literary history of the writer, and the progress of his studies and his works. The following extract in particular, from a letter dated January 1821, though long, we are sure will not weary the reader:—

"But enough of these generals. It was my purpose to open myself out to you in detail. My health, I have reason to believe, is so intimately connected with the state of my spirits, and these again

so dependent on my thoughts, prospective and retrospective, that I should not doubt the being favoured with a sufficiency for my noblest undertaking, had I the ease of heart requisite for the necessary abstraction of the thoughts, and such a reprieve from the goading of the immediate exigencies as might make tranquility possible. But alas! I know by experience (and the knowledge is not the less because the regret is not unmixed with self-blame, and the consciousness of want of exertion and fortitude), that my health will continue to decline, as long as the pain from reviewing the barrenness of the past is great in an inverse proportion to any rational anticipations of the future. As I now am, however, from five to six hours devoted to actual writing and composition in the day is the utmost that my strength, not to speak of my nervous system, will permit; and the invasions on this portion of my time from applications, often of the most senseless kind, are such and so many as to be almost as ludicrous even to myself as they are vexatious. In less than a week I have not seldom received half-a-dozen packets or parcels, of works printed or manuscript, urgently requesting my candid judgment, or my correcting hand. Add to these, letters from lords and ladies, urging me to write reviews or puffs of heaven-born geniuses, whose whole merit consists in being ploughmen or shoemakers. Ditto from actors; entreaties for money, or recommendations to publishers, from ushers out of place, &c., &c.; and to me, who have neither interest, influence, nor money; and, what is still more *à propos*, can neither bring myself to tell smooth falsehoods nor harsh truths, and, in the struggle, too often do both in the anxiety to do neither.—I have already the written materials and contents, requiring only to be put together, from the loose papers and commonplace or memorandum books, and needing no other change, whether of omission, addition, or correction, than the mere act of arranging, and the opportunity of seeing the whole collectively bring with them of course;—I. Characteristics of Shakespeare's Dramatic Works, with a Critical Review of each Play; together with a relative and comparative Critique on the kind and degree of the Merits and Demerits of the Dramatic Works of Ben Jonson, Beaumont and Fletcher, and Massinger. The History of the English Drama; the accidental advantages it afforded to Shakespeare, without in the least detracting from the perfect originality or proper creation of the Shakspearian Drama; the contradietion of the latter from the Greek Drama, and its still remaining *uniqueness*, with the causes of this, from the combined influences of Shakspeare himself, as man, poet, philosopher, and finally, by conjunction of all these, dramatic poet; and of the age, events, manners, and state of the English language. This work, with every art of compression, amounts to three volumes of about five hundred pages each.—II. Philosophical Analysis of the Genius and Works of Dante, Spenser, Milton, Cervantes, and Calderon, with similar, but more compressed, Criticisms on Chaucer, Ariosto, Donne, Rabelais, and others, during the predominance of the Romantic Poetry. In one large volume.—These two works will, I flatter myself, form a complete code of the principles of judgment and feeling applied to Works of Taste; and not of Poetry only, but of Poesy in all its forms, Painting, Statuary, Music, &c., &c.—III. The History of Philosophy considered as a Tendency of the Human Mind to exhibit the Powers of the Human Reason, to discover by its own Strength the Origin and Laws of man and the World from Pythagoras to Locke and Condillac. Two volumes.—IV. Letters on the Old and New Testament, and on the Doctrine and Principles held in common by the Fathers and Founders of the Reformation, addressed to a Candidate for Holy Orders; including Advice on the Plan and Subjects of Preaching, proper to a Minister of the established Church.

"To the completion of these four works I have literally nothing more to do than to transcribe; but, as I before hinted, from so many scraps and *Sibylline* leaves, including margins of books and blank pages, that, unfortunately, I must be my own scribe, and not done by myself, they will be all but lost; or perhaps (as has

been too often the case already) furnish feathers for the caps of others; some for this purpose, and some to plume the arrows of detraction, to be let fly against the luckless bird from whom they had been plucked or moulted.

"In addition to these—of my GREAT WORKS, to the preparation of which more than twenty years of my life have been devoted, and on which my hopes of extensive and permanent utility, of fame, in the noblest sense of the word, mainly rest—that, by which I might,

* As now by thee, by all the good be known,
When this weak frame lies moulder'd in the grave,

Which self-surviving I might call my own,
Which Folly cannot mar, nor Hate deprave—
The incense of those powers, which risen in flame,
Might make me dear to Him from whom they came."

Of this work, to which all my other writings (unless I except my Poems, and these I can exclude in part only) are introductory and preparative; and the result of which (if the premises be, as I, with the most tranquil assurance, am convinced they are—insubvertible, the deductions legitimate, and the conclusions commensurate, and only commensurate, with both), must finally be a revolution of all that has been called *Philosophy* or *Metaphysics* in England and France since the era of the commencing predominance of the mechanical system at the restoration of our second Charles, and with this the present fashionable views, not only of religion, morals, and politics, but even of the modern physics and physiology. You will not blame the earnestness of my expressions, nor the high importance which I attach to this work: for how, with less noble objects, and less faith in their attainment, could I stand acquitted of folly and abuse of time, talents, and learning, in a labour of three-fourths of my intellectual life? Of this work, something more than a volume has been dictated by me, so as to exist fit for the press, to my friend and enlightened pupil, Mr Green; and more than as much again would have been evolved and delivered to paper, but that, for the last six or eight months, I have been compelled to break off our weekly meeting, from the necessity of writing (alas! alas! of attempting to write) for purposes, and on the subjects of the passing day.—Of my poetic works, I would fain finish the *Christabel*. Alas! for the proud time when I planned, when I had present to my mind, the materials, as well as the scheme, of the Hymns entitled *Spirit, Sun, Earth, Air, Water, Fire, and Man*; and the *Epic Poem* on—what still appear to me the one only fit subject remaining for an *Epic Poem*—*Jerusalem besieged and destroyed by Titus*.

"And here comes, my dear friend, here comes my sorrow and my weakness, my grievance and my confession. Anxious to perform the duties of the day arising out of the wants of the day, these wants, too, presenting themselves in the most painful of all forms,—that of a debt owing to those who will not exact it, and yet need its payment, and the delay, the long (not live-long but death-long) behind-hand of my accounts to friends, whose utmost care and frugality on the one side and industry on the other, the wife's management and the husband's assiduity are put in requisition to make both ends meet, I am at once forbidden to attempt, and too perplexed earnestly to pursue, the accomplishment of the works worthy of me, those I mean above enumerated,—even if, savagely as I have been injured by one of the two influential Reviews, and with more effective enmity undermined by the utter silence or occasional detractions of the other,† I had the probable chance of disposing of them to the booksellers, so as even to liquidate my mere boarding accounts during the time expended in the transcription, arrangement, and proof correction. And yet, on the other hand, my heart and my mind are

* Turn to Milton's 'Lycidas,' sixth stanza.

"Alas! what boots it with incessant care
To tend the homely slighted shepherd's trade,
And strictly meditate the thankless Muse?
Were it not better done as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neera's hair?
Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred shears,
And slits the thin-spun life. But not the praise,
Phœbus replied, and touched my trembling ears;
Fame is no plant that grows on mortal soil,
Nor on the glittering foil
Set off to the world, nor in broad Rumour lies;
But lives and spreads aloft by those pure eyes,
And perfect witness of all judging Jove;
As he pronounces lastly in each deed,
Of so much fame in heaven expect thy meed."

The sweetest music does not fall sweeter on my ear than this stanza on both mind and ear, as often as I repeat it aloud.

† Neither my 'Literary Life' (2 vols.), nor 'Sibylline Leaves' (1 vol.), nor 'Friend' (3 vols.), nor 'Lay Sermons,' nor 'Zapolya,' nor 'Christabel,' have ever been noticed by the 'Quarterly Review,' of which Southey is yet the main support.

for ever recurring to them. Yes, my conscience forces me to plead guilty. I have only by fits and starts even prayed. I have not prevailed on myself to pray to God in sincerity and entireness for the fortitude that might enable me to resign myself to the abandonment of all my life's best hopes, to say boldly to myself,—Gifted with powers confessedly above mediocrity, aided by an education, of which, no less from most unexampled hardships and sufferings than from manifold and peculiar advantages, I have never yet found a parallel, I have devoted myself to a life of unintermitted reading, thinking, meditating, and observing. I have not only sacrificed all worldly prospects of wealth and advancement, but have in my inmost soul stood aloof from temporary reputation. In consequence of these toils and this self-dedication, I possess a calm and clear consciousness, that in many and most important departments of truth and beauty I have outstrode my contemporaries, those at least of highest name; that the number of my printed works bears witness that I have not been idle, and the seldom acknowledged, but strictly *provable*, effects of my labours appropriated to the immediate welfare of my age in the *Morning Post* before and during the peace of Amiens, in the *Courier* afterwards, and in the series and various subjects of my lectures at Bristol, and at the Royal and Surrey Institutions, in Fetter lane, at Willis's Rooms, and at the Crown and Anchor (add to which the unlimited freedom of my communications in colloquial life), may surely be allowed as evidence that I have not been useless in my generation. But, from circumstances, the main portion of my harvest is still on the ground, ripe indeed, and only waiting, a few for the sickle, but a large part only for the *sheaving*, and carting, and housing, but from all this I must turn away, must let them rot as they lie, and be as though they never had been, for I must go and gather blackberries and earth-nuts, or pick mushrooms and gild oak-apples for the palates and fancies of chance customers. I must abrogate the name of philosopher and poet, and scribble as fast as I can, and with as little thought as I can, for 'Blackwood's Magazine,' or, as I have been employed for the last days, in writing MS. sermons for lazy clergymen, who stipulate that the composition must not be more than respectable, for fear they should be desired to publish the visitation sermon!" This I have not yet had courage to do. My soul sickens and my heart sinks; and thus, oscillating between both, I do neither, neither as it ought to be done, or to any profitable end. If I were to detail only the various, I might say capricious, interruptions that have prevented the finishing of this very scrawl, begun on the very day I received your last kind letter, you would need no other illustrations.

"Now I see but one possible plan of rescuing my permanent utility. It is briefly this and plainly. For what we struggle with inwardly, we find at least easiest to *bolt out*,—namely, that of engaging from the circle of those who think respectfully and hope highly of my powers and attainments a yearly sum, for three or four years, adequate to my actual support, with such comforts and decencies of appearance as my health and habits have made necessities, so that my mind may be unanxious as far as the present time is concerned; that thus I should stand both enabled and pledged to begin with some one work of these above mentioned, and for two-thirds of my whole time to devote myself to this exclusively till finished, to take the chance of its success by the best mode of publication that would involve me in no risk, then to proceed with the next, and so on till the works above mentioned as already in full material existence should be reduced into formal and actual being; while in the remaining third of my time I might go on maturing and completing my great work, and (for if but easy in mind I have no doubt either of the re-awakening power or of the kindling inclination), and my *Christabel*, and what else the happier hour might inspire—and without inspiration a barrel-organ may be played right deftly; but

"All otherwise the state of poet stands;
For lordly want is such a tyrant fell,
That where he rules all power he doth expel.
The vaunted verse a vacant head demands,
Ne wont with crabbed Care the muses dwell;
Unwisely weaves who takes two webs IN HAND!"

"Now Mr Green has offered to contribute from 30*l.* to 40*l.* yearly, for three or four years; my young friend and pupil, the son of one of my dearest old friends, 50*l.*; and I think that from 10*l.* to 20*l.* I could rely upon from another. The sum required would be about 200*l.*, to be repaid, of course, should the disposal or sale, and as far as the disposal and sale of my writings produced the means.

"I have thus placed before you at large, wanderingly, as well as diffusely, the statement which I am inclined to send in a compressed form to a few of those of whose kind dispositions towards me I have received assurances,—and to their interest and influence I must leave it—anxious, however, before I do this, to learn from you your very very inmost feeling and judgment as to the previous questions. Am I

entitled, have I earned a *right* to do this? Can I do it without moral degradation? and, lastly, can it be done without loss of character in the eyes of my acquaintance, and of my friends' acquaintance, who may have been informed of the circumstances? That, if attempted at all, it will be attempted in such a way, and that such persons only will be spoken to, as will not expose me to indelicate rebuffs to be afterwards matter of gossip, I know those, to whom I shall entrust the statement, too well to be much alarmed about.

"Pray let me either see or hear from you as soon as possible; for, indeed and indeed, it is no inconsiderable accession to the pleasure I anticipate from disembarrassment, that you would have to contemplate in a more gracious form, and in a more ebullient play of the inward fountain, the mind and manners of, My dear friend,

"Your obliged and very affectionate friend,
"S. T. COLERIDGE."

Poor Coleridge! Strange, passing strange indeed it seems, and not to be thought of without both sorrow and indignation, that of all who crowded to drink at the rich and ever-flowing stream of his wisdom and eloquence, no one should have been found to spare out of his abundance the pittance that would have lifted him above his harassing cares about the bread that perisheth, and left his faculties free to pursue the high enterprises that were their proper vocation, and to which he so panted to devote them. Many there must have been, of those whom he had delighted and instructed—of those who called themselves his admirers and disciples—to whom the gratification of his humble wishes in regard to a provision for the wants of the passing day, would have been a very little matter. Why is it that wealth so commonly shuts the hands and the hearts which it ought to make "open as day?"

One of the most delightful things in these volumes is the following letter from Charles Lamb. A roasting pig had been sent to Coleridge by some party unknown; and supposing for some reason or other that it must have come from Lamb, he had written to him to thank him for the gift. This is Lamb's answer—the original of Elia's 'Dissertation upon Roast Pig;' and, it will be perceived, not without some exquisite touches, of which the differing form of that paper did not permit the preservation. The manner of the commencement in particular is inimitable:—

"DEAR C.—It gives me great satisfaction to hear that the Pig turned out so well—they are interesting creatures at a certain age. What a pity such buds should blow out into the maturity of rank bacon! You had all some of the crackling—and brain sauce—did you remember to rub it with butter, and gently dredge it a little, just before the crisis? Did the eyes come away kindly with no *Œdipean* avulsion?—was the crackling the colour of the ripe pomegranate?—had you no damned complement of boiled neck of mutton before it, to blunt the edge of delicate desire?—did you flesh maiden teeth in it?"

"Not that I sent the Pig, or can form the remotest guess what part Owen (our landlord) could play in the business. I never knew him give any thing away in his life—he would not begin with strangers. I suspect the Pig after all was meant for me—but at the unlucky juncture of time being absent, the present, somehow, went round to Highgate.

"To confess an honest truth, a Pig is one of those things I could never think of sending away. Teals, widgeons, snipes, barn-door fowls, ducks, geese, your tame villatic things—Welsh mutton—collars of brawn—sturgeon, fresh and pickled—your potted char—Swiss cheeses—French pies—early grapes—muscadines,—I impart as freely to my friends as to myself,—they are but self-extended; but pardon me if I stop somewhere—where the fine feeling of benevolence giveth a higher smack than the sensual rarity; there my friends (or any good man) may command me: but pigs are pigs; and I myself am therein nearest to myself; nay, I should think it an affront, an undervaluing done to Nature, who bestowed such a boon upon me, if, in a churlish mood, I parted with the precious gift. One of the bitterest pang I ever felt of remorse was when a child—my kind old aunt had strained her pocket-strings to bestow a sixpenny whole plum-cake upon me. In my way home through the Borough, I met a venerable old man—not a mendicant—but thereabouts; a look-beggar—not a verbal petitioner—and, in the comcomby of taught charity, I gave away the cake to him. I walked on a little in all the pride of an evangelical peacock, when of a sudden my old aunt's kindness crossed me—the sum it was to her—the pleasure that she had a right to expect that I, not the old impostor, should take in eating her cake—the damned ingratitude by which, under the colour of a christian vir-

tue, I had frustrated her cherished purpose. I sobbed, wept, and took it to heart so grievously, that I think I never suffered the like. And I was right;—it was a piece of unfeeling hypocrisy, and proved a lesson to me ever after. The cake has long been masticated, consigned to the dunghill, with the ashes of that unseasonable pauper.

"But when Providence, who is better to us all than our aunts, gives me a Pig, remembering my temptation and my fall, I shall endeavour to act towards it more in the spirit of the donor's purpose. "Your's (short of Pig) to command in every thing. C. L."

MR GLEIG'S NEW NOVEL.

The Chronicles of Waltham. By the Author of 'The Subaltern,' &c., &c. 3 Vols. 8vo. London. R. Bentley.

THIS work consists of a series of narratives and conversations on the Poor Laws, the Allotment System, the Corn Laws, Agricultural Distress, Vestry-meetings, Work-houses, &c.; the whole being discussed in a solemn, didactic manner, which seems to us excessively tedious, and with a frequent illiberality of feeling, which deserves that we should apply to it a stronger term. In spite of all her fine dramatic power, and her great skill in constructing a story, Miss Martineau has several times failed to make such subjects interesting; but the author of of 'The Subaltern' never once succeeds. For amusing reading, give us rather the 'Report of the New Poor Laws' Commissioners, than these 'Chronicles of Waltham! The 'Report,' moreover, has the incalculable advantage over the novel of being all true and official, and we begin to think that on all such points the plain truth is as superior to fiction, as the light of the sun is to that of a will-o'-the-wisp.

Mr Gleig's strong political bias has made him unjust and uncharitable; and though we doubt not that, in the intercourse he must hold in his capacity of a country clergyman, with the poorer classes of society, his language and manners are mild, conciliating, and such as become his holy-calling; yet in the volumes before us he certainly speaks of his fellow creatures in an insufferable tone of scorn and insult. What does this mean? It is now many a year since Mr Gleig exchanged the soldier's sash for the surplice; but we would not tolerate such language even in a young subaltern, whose head was turned with the brilliancy of his first red coat.

In drawing a comparison between the merits of our agricultural and our manufacturing population, in which the Author speaks in his own person, and not dramatically for a feigned character, we find passages like the following:—

"The agriculturalist—I speak, of course, of the day-labourer—can scarcely be called a gregarious animal at all."

"The young agriculturalist is, for the most part, half a savage—one whose very movements resemble those of the overgrown beasts whom he drives or leads."

"The operative—your weaver or artisan, is an ambitious animal."

"The operative is the vainest of living men."

"As a man, the operative is vicious, immoral, irreligious, selfish."

We are not accustomed to lull ourselves in Utopian dreams; much remains to be done in order to elevate the moral character, intelligence, and comfort of our factory as well as our rural population; but is it fair to set down the two great masses of the nation in this manner? Does this clergyman of the Church of England hope to improve men's conduct and manners by calling them animals—by comparing them to beasts fattened for the shambles—and by exhibiting them to the world either as dull clods without a reasoning faculty, or as vain, selfish reprobates without the glimmer of a single virtue?

In spite of the body of information proving to the contrary, which has been recently collected, Mr Gleig continues to insist that the cotton mills of Manchester and Glasgow are destructive of health and life to a frightful extent. He says the operative feeble in frame and almost always unhealthy.

Now, not long ago we visited nearly every factory in Glasgow, taking some pains to examine the actual condition of the working people, and we do solemnly aver that we saw nothing to justify these assertions, either among the men or among the women and children. The general appearance of the people was both healthy and cheerful; and taking a thousand Glasgow spinners and weavers, we doubt whether they would not present as high an average of health as a thousand people selected from any other trade or calling. Of course what does not kill at Glasgow cannot be fatal at Manchester. If this writer's object is to make the working classes dissatisfied with their condition, impatient and turbulent, and to increase the "proud man's contumely" in their regard, he may be said to have succeeded in some degree; though certainly such an object should not seem to range well with his pastoral functions.

We must offer one more brief remark, because the point to which it relates appears to us a vile specimen of party malignity and bad taste.

The greatest scoundrel taken up by our reverend author, in the course of his narrative, is one Jem Marshall, a debauched wretch, a smuggler, thief, and incendiary, who, at the end of the third volume, is hanged at the Old Bailey. At one stage of his adventures, Marshall, for the most nefarious of purposes, thinks it expedient to pass himself off as a nobleman, and the name and title chosen by Mr Gleig on this occasion are those of Lord Palmerston!

If we had to describe some villainous impostor—say a mock parson, for example—we should hesitate a long time before we decided on calling him either Gleig or Philpot, or by the name of any other living well-known Tory churchman.

As we remember reading Mr Gleig's first work, 'The Subaltern,' with extreme pleasure, we regret at being obliged to make these severe remarks—but *sua culpa*.

EDUCATION OF THE PEOPLE.

Instruction of the People in a Knowledge of Art as applicable to Manufactures. No. II.—Having already made extracts from that part of the evidence given before the Committee on Arts and Manufactures, which relates to the actual state of art in this country and in other countries, as manifested in their different manufactures, we now proceed to notice the suggestions which were made as to the best means of extending among the people, especially the manufacturing classes, a knowledge of and a taste for art.

The principal institution in Prussia for the purpose of instructing the manufacturing population is the "Gewerbe Institute" at Berlin, where a knowledge of the fine arts may be acquired in connection with manufactures. There are smaller institutions at Breslau, Königsburgh, Dantzie, and Cologne; but they are merely schools of design. At Berlin, in the "Gewerbe Institute," there is a collection of models representing the newest discoveries in Europe, and particularly in England. There is also a very complete collection of the finest ornaments and designs of the Greeks and Romans, and of the middle ages, in plaster of Paris; together with some of the most distinguished works of naked sculpture, especially of the pure Grecian school. The pupils who attend the institution are instructed in drawing, modelling, mathematics, and perspective. Each pupil chooses a particular department of manufacture, and is taught the manual operations connected with it. The instruction is gratuitous, the whole expenses connected with the institution at Berlin, as well as of the provincial institutions, being defrayed by the Government. Pupils from the provinces are admitted to the Central Institute on a recommendation from the "Government President." They must be able to read and calculate, and have a knowledge of some manufacture previous to their admission. If a pupil does not shew much ability after having been for some time in the institution, he is sent home to his friends. The period during which the pupils remain at Berlin is two or three years; and for the whole of this time they must pay for their

own board and lodging. The average number of pupils is between 80 and 100, and none are received after the age of sixteen. Among the subjects taught are chemistry, natural history, and physiology, and certain branches of experimental philosophy; and instruction is given in the processes of every manufacture with which art is in any way concerned. When a pupil has particularly distinguished himself in any branch of manufacture, he usually establishes himself in a part of the country where that class of manufactures is established, and meets with no difficulty in finding employment. No diploma of any kind is granted to him, but he receives a certificate of attendance from the director, specifying the course of practice which he has followed. The ability and intelligence of these artists have contributed greatly to elevate the popular taste, as well as to improve the different manufactures of the country. This is particularly visible in the cotton manufacture. The greater and better part of the patterns are not copies from the French, but are original designs. The director of the "Gewerbe Institute" has had a work printed at the expense of the Government, of copperplate engravings, containing the most beautiful models of antiquity and the middle ages. The special object of the Institute is to unite beauty and taste with practicability and durability; and so to form the imagination and taste of the pupils as artists, by studying and drawing after beautiful models, that each may be enabled, with facility, to make improvements in that branch which he particularly follows. It is one of the duties of the directors to collect from different countries the most remarkable specimens of patterns that are produced. Models of machines are also collected with equal assiduity. The pupils have access to a library of general literature, which contains all works relating to the objects of the institution. They have models of the various forms of chairs, tables, tripods, and every other article or ornament connected with household furniture. Small models in bronze have been collected from every quarter which represent all the most beautiful forms of antiquity for household furniture and ornaments; and for their instruction in architectural design, the pupils are provided with models of the finest works from the antique and the middle ages. Botanical specimens can be procured from the Botanic Garden, and lectures on anatomy are delivered at the Royal Academy, which the pupils of the "Gewerbe Institute" have the privilege of attending. It may be observed, that drawing is taught in every one of the national schools of Prussia, however insignificant. By this means the eye is exercised at an early age, and the popular taste becomes, in consequence, more elevated.

The above facts are selected from the evidence of Dr G. F. Waagen, director of the Royal Gallery at Berlin; but the following views are so important that we give them *verbatim* from the report:—

"What is the best mode, in your opinion, of applying arts to manufacture?—In former times the artists were more workmen, and the workmen were more artists, as in the time of Raphael, and it is very desirable to restore this happy connexion.

"How would you restore it?—By giving the people an opportunity of seeing the most beautiful objects of art in the particular branches which they follow; by having collections of the most beautiful models of furniture, and of different objects of manufacture. It is not enough, however, merely to form these collections; there must also be instructors to teach the people on what principles those models have been formed; furthermore, for the purpose of exercising the hand and the eye, it is useful that young people should draw and model after those models.

"What is the best mode, in your opinion, of extending taste and knowledge of the Fine Arts among the people generally?—By the establishment of accessible collections of the most remarkable monuments of antiquity and of the middle ages. In the capital of the country there should be the chief collection, but it is very injurious when all is centralized and confined within the capital; it is also useful, as is partly the case in France, and it is intended to be so in

Prussia, to establish subordinate collections in the principal towns in the country.

"According to what principles would you form those collections of art?—The monuments of the best periods, both of ancient and modern art, which are too extensive and too costly to be possessed by private amateurs, should more especially be placed in a public collection, such, for example, as the Elgin marbles and the Egyptian remains in the British Museum; and such works of the best masters as both their size and their subject would prevent being received into private collections; therefore, I think that a National Gallery, like that of England, should be formed of pictures like the Sebastian del Piombo, the Parmegiano, the two Correggios bought from Lord Londonderry, and the Bacchus and Ariadne of Titian. It is most important that a national collection should exist from this point, and be extended as much as possible in the direction of the other masters contemporary with Raphael, of whom there were many; for the works of such masters have a great influence in forming the taste in the best manner, and in inculcating the best principles of the art; but in order to understand, and still better to appreciate the great masters, you must commence with those who immediately preceded them, and who taught them.

"You think that to produce other Raphaels, they must go through the same process as Raphael himself went through?—Yes; and it is highly interesting to compare his paintings with the paintings of his master, to see his progress. There should also be a few specimens of the other masters, and after giving a history of the early art, and tracing it through the masters in the time of Raphael, I would follow it down through its declension during the last three hundred years.

"Will you state the manner in which you would arrange the works of art?—To arrange a public collection, it should be so formed as to combine taste with instruction; both are attained by an historical arrangement; such arrangement, by following the spirit of the times, and the genius of the artists, would produce an harmonious influence upon the mind of the spectator. The spectator, also, when he goes to the gallery, would see the historical development of the art. For example, I consider the arrangement in the British Museum of the Elgin Marbles, and the Egyptian remains and other collections, in separate rooms, as a good arrangement, which creates an uniformity of feeling with regard to the times at which they were produced. In respect to the superintendence of the gallery, I wish to make a distinction between that which is mere art, and that which is the literature of the art; there should be one professor to explain the historical literature, and another to teach the practical application of the art; these collections can only propagate taste and art in a nation where every man can daily and hourly find free access to the collections of art. At Berlin we never exclude the public for the purpose of accommodating the artists. We pursue the same course which is pursued in the famous gallery at Dresden, where the public are constantly present when the artists are at work, and the artists are completely accustomed to it.

"What number of visitors have you in the Berlin Gallery in the course of the year?—We have about 50,000; it is my opinion that the art is more advanced by the public generally seeing paintings than by the artists copying particular pictures. We find that in Dresden, where there is more copying than in any other gallery, with good models before them, the art has very much declined, and we find that the artists themselves are not so much improved by copying as by attentively contemplating and studying the best masters. I feel a great objection to making art so completely imitative as that artists should be employed in copying pictures; and I think that art would be more advanced if they were merely objects of general observation.

"Do you think it desirable that those galleries should be open on Sunday?—I should think so, for a few hours. I am convinced that the days when the Museum is closed, namely the Sundays and holidays, are the only periods when it is accessible to the working people. In addition to this, it is very important to have short catalogues with introductory remarks, giving a short history of the art, with remarks upon the objects exhibited, and a critical account of the principal masters, so that the spectator, when he enters, may not be quite ignorant of the subject. Independently of the catalogues, I hang upon certain portions of the wall a little paper, containing the pictures in each division, with the name of the artist, and the subject of each picture, and the date, arranged under the head of the school. To apply those collections to proper purposes, it is desirable that there should be lectures upon the earlier down to more recent times of art.

"In what way, in your opinion, do you consider that the exercise of the fine arts in a country can be practically promoted?—By practical institutions for instruction for that special object.—When we consider the various methods by which the arts have been taught at different periods, we observe, from the 13th century downwards, at which time the fine arts awoke into new life, to the middle of the 16th century, and in many countries to the middle even of the 17th, the artists were taught after the manner of artisans, the very young, from the age of 10 to 12 years. The artist entered into the workshop of the master artist, and made himself, while quite young, master of the technical part of the art; and as he was permitted to behold works while under the hand of the master and his best scholars, he had a vivid conception of the art, and he had an opportunity, by seeing the practice, of turning it to the best account in the different branches; as for instance, drawing, painting, modelling, and so forth. The master had an interest in the earlier attainment of knowledge in his scholar, as he expected assistance from him in his productions, and it was important to him to be able soon to entrust him with works of greater importance. When the scholar felt himself so much advanced that he could execute works of his own composition, he then quitted the workshop of his master in order to work on his own account. Accordingly, to this simple mode of instruction art is indebted for its greatest works. From such workshops as these, came forth masters such as Leonardo da Vinci, Michael Angelo, Raffaele, Titian, and Correggio. The great masters in the Netherlands' schools—Rubens, Rembrandt, Cuyp, Ruysdael, Hebbinia, and so many others whose works every man of taste admires, were formed in the same way. The favourable relation in which the pupil stood to his master in the ancient times, might be restored in a certain degree by these means, viz., that artists of distinguished reputation should be induced to open studios. Most artists would be induced to do so if the Government provided them with the locality and a moderate remuneration; besides this, every pupil would have to pay a moderate sum for the use of living models. How important such a system is for the formation of artists, may be seen in the example of Prussia. There several artists have distinguished themselves, who in originality and ability have surpassed all who for a long time have been formed in the academy at Berlin."

One of the witnesses (Mr Robert Bott,) was asked—What remedial measures he thought necessary for putting the English manufacturer or an equal footing with the French with respect to design and a knowledge of art? and his reply was:—"By the establishment of schools of design on a popular plan, which shall be entirely separate and distinct in constitution and management from any of the academies of painting and sculpture now existing in England; and in which it should be distinctly understood that the system of instruction to be pursued would not be intended to qualify the pupils for the professions of painting and sculpture, but merely to teach them the arts of designing and modelling with purity and taste, to be afterwards applied to any manufactures which they may themselves practise, or for the direction of the works of others. Such schools would operate in improving manufacturing artists, by enabling young men to acquire a sufficient knowledge of the art of design, to qualify them for the double capacity of clerks and draughtsmen, or modellers in the counting-houses of manufacturers, who would thereby be enabled frequently to vary and improve the designs of their manufactures without much cost. I would observe here, that a parallel system obtains in the offices of architects and engineers, where young men are constantly employed in the capacity of clerks and draughtsmen. Having gone through a certain probationary study, they are admitted as articulated clerks until they acquire a thorough knowledge of their art, and after a certain time receive payment for their services. It would also enable apprentices in certain trades to acquire a knowledge of design, by agreement in their indentures to attend so many times per week at these schools, so that the study of the manipulation of their trades and the art of design might go hand in hand and bring both to perfection. It would of course be indispensably necessary that every school should have connected with it a museum to assist the studies of the pupils; and there can be no doubt that it would be of the greatest benefit to the manufacturers of this country by improving the taste of minor artists and workmen. The expense of the formation of such museum would not be very great. Casts from the antique statues, busts, vases, candelabra, gems, coins, and so on, would answer the purpose very well.

Mr Fogg, the historical painter, pointed out in the course of his evidence, the effects of the encouragement given to art in France, where the opportunities of study in the library and museums are far superior to anything in this country. The works of Flaxman, of Mr Hope, and the publications on Etruscan vases of Sir William Hamilton, were shut up in private collections in England, and produced

little effect on the public taste; but being placed in the libraries in Paris and other towns, where not only artists but the public had free access, the knowledge and taste of Flaxman and Hope became there generally appreciated, instead of being, as it is in England, confined to a few. A fine example of their museums was that of the French Monuments, where, in appropriate halls, samples of French statuary of seven successive centuries afforded an excellent opportunity of studying the taste and history of the nation. That of mechanical machines is also of great utility. Good taste is so essential to the interests of the community, that museums should be provided at the national expense; but practical skill, being an advantage of a more individual nature, ought rather to be paid for (moderately) by the individual. Museums are the permanent sources of public taste. Public lectures on the great principles of design and taste may be advantageously added thereto; and from the necessity of the case, another country being so greatly in advance of us in those branches, schools for the instruction of mere outline, and still more of the rules of perspective, would produce very great and beneficial effects. Museums in England would be best under the direction of a general board, but modified by the management of men capable of applying them to local purposes. If the town of Liverpool had a museum, it certainly would not, if left to the management of a local board, be similar to a museum in Birmingham or Sheffield, and it would be right that they should not be similar. A knowledge of mineralogy might be exceedingly useful in one town, and perfectly useless in another. Objects of general utility might be exceedingly useful in them all, but each would super-add what was of local interest, in proportion to its connexion with different countries, and the manufactures on which it depended.

Mr John Martin, the eminent painter, after noticing the superiority of French draughtsmen, and ascribing it to the more extensive opportunities of improvement which they enjoy, said, in allusion to the utility of making museums also schools of art, that at the British Museum there were no professors, notwithstanding that everything requisite was on the spot. Masters are necessary to give the proper direction to the pursuits of the student; but one master should teach anatomy and proportion; another, architecture, isometrical perspective and perspective; a third, landscape and nature in general. The arts are useful to every branch of manufacture in the land; there is hardly a branch one can name that is not useful, from the lowest to the highest state of society.

The opinion of Mr Rennie being demanded on the best means of affording the English manufacturer the ability to compete with those of France, that gentleman said:—"I should say general instruction, which may be comprehended under museums and schools of art." Every branch of art should be taught, particularly botanical drawing. It would be very desirable that there should be a central museum in London, and in the provincial towns that there should be branch museums, where every species of casts and models, or means by which designs might be promoted, should be transmitted from London to the provinces, and *vice versa*. A central impulse should be given, without the branches being too much affected by that central influence, so as to establish a cast of general mannerism." Mr Rennie stated that in London there is not a collection of casts accessible to an artist; and though in the British Museum there are a number of very fine marbles, there is no collection of casts from the finest statues throughout Europe to which an artist can have access. The Royal Academy have a few, but the room in which they are placed is so small and badly lighted, that, except to their own students, it is generally inaccessible; there is no collection of casts from which an artist could improve himself.

Mr Skene's plan for the improvement of artists connected with manufactures appears to consist of a great central school, with subordinate institutions established in suitable places throughout the country. The secondary schools should not be mere drawing-schools. They should be provided with casts and models, and lectures should be delivered to the pupils on anatomy, chemistry, and optics, with reference to colours and botany. The expenses connected with the drawing department of each school would be comparatively trifling. At a school established in Edinburgh where forty pupils were taught, the master received £150 a year, and there was an officer who received £50. The more numerous the pupils are, the greater are the opportunities of improvement; as a pupil improves by what he sees his neighbours doing, and very little additional labour is incurred by the master.

As we have already stated, the Committee have not yet terminated their inquiry, and it will probably be renewed early in the ensuing session. This discussion of the subject cannot fail greatly to advance the time when the Government will take up the matter with a view of satisfying what appear to be the just necessities and demands of the country.

LONDON:

CHARLES KNIGHT, 29 LUDGATE STREET.

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